

THE LIVING VOICE OF GREEK AND LATIN LITERATURE

THE PRONUNCIATION AND READING
OF ANCIENT GREEK:

A Practical Guide

by

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DEMONSTRATION TEXTS AND PRACTICE EXERCISES

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Second Revised Edition

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TO

A. E. RAUBITSCHEK

PREFACE TO THE FIRST EDITION

This booklet contains in printed form the Greek texts which are used in the recording for demonstration purposes, as well as the suggested practice exercises. One obvious advantage of a recording in language study is that the user can stop or repeat the recording whenever he wishes in order to verify or to reinforce his aural impressions. It is my hope that students using this recording will make full use of the possibilities of stopping or replaying so that each student can advance at his or her own individual pace.

Having the texts and the exercises before the eyes will provide visual reinforcement to the process of aural sensitization and comprehension. After all, most of us have been conditioned to absorb literature through the eyes rather than through the ears. To savor the full beauty of Greek literature, however, some form of reconditioning is necessary so that our ears can become active participants in the literary process. The principal aim of this recording is to encourage and to facilitate this reconditioning.

It is a pleasure to acknowledge the help of my colleagues, Professors Heller, Hurwitz, and Stern, each of whom offered some excellent suggestions towards the improvement of this recording.

New York, May 1981

S.G.D.

PREFACE TO THE SECOND EDITION

At the suggestion of several of my colleagues and students, some minor changes and some major additions have been made in the second edition of this recording. The scansion and reading of the dactylic hexameter, in the aim of greater clarity and effectiveness, has been broken down to five stages rather than to the previous four. I have added demonstration-readings of a complete passage of dactylic hexameters at stages 2, 3, 4, and 5, and have added a similar treatment of a passage of iambic trimeters. Finally, I have added demonstration-readings of a passage of anapestic dimeters and of a lyric poem. The texts and scansion of this additional material appear in the present booklet.

This new edition is dedicated to A. E. Raubitschek, eminent scholar and teacher, who many years ago read aloud a passage of the Antigone and struck this listener with the unforgettable and amazed feeling of how beautiful Greek poetry could sound.

New York, September 1984

Text of Homer, ILLIAD, Book I, lines 1-7

Μῆνιν ἄξειδε, θεά, Πηληϊάδεω Ἀχιλῆος
 οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκεν,
 πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
 ἡρώων, αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν
 οἰωνοῖσί τε δαῖτα — Διὸς δ' ἐτελείετο βουλή —, 6
 ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
 Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

N.B. In this text, the inserted letter, **Ϝ**, is a digamma, pronounced like the English letter, w. I insert the digamma only when it is etymologically justified and when its insertion allows us either to avoid hiatus or to avoid rhythmic irregularities which are otherwise inexplicable. Although the digamma is not found in the medieval manuscripts of Homer, it was probably pronounced in the early pre-classical recitations of Homer and was very possibly pronounced in the ritualized recitations of Homer during the classical period at Athens. Of the three versions of these lines heard in the recording, only the third version, the restored ancient pronunciation, inserts the digamma.

The Greek Alphabet and its Pronunciation (Attic, V cent.)

(Only the small, non-capital, forms of the Greek letters are printed here.)

<u>Greek Letter*</u>	<u>Name</u>	<u>International Phonetic Symbol</u>
Short α (ᾶ)	alpha	/a/
Long α (ᾷ)	alpha	/a:/
Short αι	alpha iota	/ai/
Long αι (ᾶ)	alpha iota subscript	/a:i/
αυ	alpha upsilon	/au/
β	beta	/b/
γ	gamma	/g/
δ (γ before γ, κ, χ, ξ, μ =)	delta	/d/
ε	epsilon	/e/
ει	epsilon iota	/e:/
ευ	epsilon upsilon	/eu/
ζ	zeta	/zd/
η	eta	/ɛ:/
ηι (ῆ)	eta iota subscript	/ɛ:i/
ηυ	eta upsilon	/ɛ:u/

*In the following list, the symbol [˘] over a vowel indicates a vowel of short quantity, the symbol [—] indicates a vowel of long quantity. These same symbols are also traditionally used to indicate respectively short and long syllables. (See below, Rules of Syllabic Quantity and Scansion.)

θ	theta	/tʰ/
Short ι (ῑ)	iota	/i/
Long ι (ῒ)	iota	/i:/
κ	kappa	/k/
λ	lambda	/l/
μ	mu	/m/
ν	nu	/n/
ξ	ksi	/ks/
ο	omikron	/o/
οι	omikron iota	/oi/
ου	omikron upsilon	/u:/
π	pi	/p/
ρ	rho	/r/ (trilled)
σ, ς	sigma	/s/
(σ before β, or γ, or δ, or μ =		/z/
τ	tau	/t/
Short υ (ῠ)	upsilon	/y/
Long υ (ῡ)	upsilon	/y:/
υι	upsilon iota	/yj/
φ	phi	/pʰ/
χ	khi	/kʰ/
ψ	psi	/ps/
ω	omega	/ɔ:/
ωι (ωῖ)	omega iota subscript	/ɔ:i/

Written Signs for Aspiration

- $\overset{\text{ˆ}}{\alpha}$ unaspirated vowel
 $\overset{\text{ˆ}}{\alpha}$ aspirated vowel
 $\overset{\text{ˆ}}{\alpha\iota}$ unaspirated diphthong (sign over second element)
 $\overset{\text{ˆ}}{\alpha\iota}$ aspirated diphthong (sign over second element)

Pronunciation Practice of Selected Vowels and Consonants

The pair kappa and khi

$\overset{\text{ˆ}}{\kappa\alpha}$ $\overset{\text{ˆ}}{\kappa\epsilon}$ $\overset{\text{ˆ}}{\kappa\eta}$ $\overset{\text{ˆ}}{\kappa\iota}$ $\overset{\text{ˆ}}{\kappa\omicron}$ $\overset{\text{ˆ}}{\kappa\upsilon}$ $\overset{\text{ˆ}}{\kappa\omega}$ $\overset{\text{ˆ}}{\kappa\epsilon\upsilon}$
 $\overset{\text{ˆ}}{\chi\alpha}$ $\overset{\text{ˆ}}{\chi\epsilon}$ $\overset{\text{ˆ}}{\chi\eta}$ $\overset{\text{ˆ}}{\chi\iota}$ $\overset{\text{ˆ}}{\chi\omicron}$ $\overset{\text{ˆ}}{\chi\upsilon}$ $\overset{\text{ˆ}}{\chi\omega}$ $\overset{\text{ˆ}}{\chi\epsilon\upsilon}$

The pair pi and phi

$\overset{\text{ˆ}}{\pi\alpha}$ $\overset{\text{ˆ}}{\pi\epsilon}$ $\overset{\text{ˆ}}{\pi\eta}$ $\overset{\text{ˆ}}{\pi\iota}$ $\overset{\text{ˆ}}{\pi\omicron}$ $\overset{\text{ˆ}}{\pi\upsilon}$ $\overset{\text{ˆ}}{\pi\omega}$ $\overset{\text{ˆ}}{\pi\epsilon\upsilon}$
 $\overset{\text{ˆ}}{\phi\alpha}$ $\overset{\text{ˆ}}{\phi\epsilon}$ $\overset{\text{ˆ}}{\phi\eta}$ $\overset{\text{ˆ}}{\phi\iota}$ $\overset{\text{ˆ}}{\phi\omicron}$ $\overset{\text{ˆ}}{\phi\upsilon}$ $\overset{\text{ˆ}}{\phi\omega}$ $\overset{\text{ˆ}}{\phi\epsilon\upsilon}$

The pair tau and theta

$\overset{\text{ˆ}}{\tau\alpha}$ $\overset{\text{ˆ}}{\tau\epsilon}$ $\overset{\text{ˆ}}{\tau\eta}$ $\overset{\text{ˆ}}{\tau\iota}$ $\overset{\text{ˆ}}{\tau\omicron}$ $\overset{\text{ˆ}}{\tau\upsilon}$ $\overset{\text{ˆ}}{\tau\omega}$ $\overset{\text{ˆ}}{\tau\epsilon\upsilon}$
 $\overset{\text{ˆ}}{\theta\alpha}$ $\overset{\text{ˆ}}{\theta\epsilon}$ $\overset{\text{ˆ}}{\theta\eta}$ $\overset{\text{ˆ}}{\theta\iota}$ $\overset{\text{ˆ}}{\theta\omicron}$ $\overset{\text{ˆ}}{\theta\upsilon}$ $\overset{\text{ˆ}}{\theta\omega}$ $\overset{\text{ˆ}}{\theta\epsilon\upsilon}$

The consonant zdelta

$\overset{\text{ˆ}}{\zeta\alpha}$ $\overset{\text{ˆ}}{\zeta\epsilon}$ $\overset{\text{ˆ}}{\zeta\eta}$ $\overset{\text{ˆ}}{\zeta\iota}$ $\overset{\text{ˆ}}{\zeta\omicron}$ $\overset{\text{ˆ}}{\zeta\upsilon}$ $\overset{\text{ˆ}}{\zeta\omega}$ $\overset{\text{ˆ}}{\zeta\epsilon\upsilon}$

The consonant rho

$\overset{\text{ˆ}}{\rho\alpha}$ $\overset{\text{ˆ}}{\rho\epsilon}$ $\overset{\text{ˆ}}{\rho\eta}$ $\overset{\text{ˆ}}{\rho\iota}$ $\overset{\text{ˆ}}{\rho\omicron}$ $\overset{\text{ˆ}}{\rho\upsilon}$ $\overset{\text{ˆ}}{\rho\omega}$ $\overset{\text{ˆ}}{\rho\epsilon\upsilon}$

Pronunciation of acute accent

1. Over a short vowel

$\overset{\text{ˆ}}{\lambda\omicron}\gamma\omicron\varsigma$ reason, word
 $\overset{\text{ˆ}}{\omicron\delta\omicron}\varsigma$ street, way

2. Over a long vowel or a diphthong

$\overset{\text{ˆ}}{\mu\eta}\tau\eta\rho$ mother
 $\overset{\text{ˆ}}{\tau\iota}\mu\eta$ honor

Pronunciation of circumflex accent

δοῦλος slave

νικῶ I win

Pronunciation practice of twenty words

- | | |
|---------------|------------|
| 1. Messenger | ἄγγελος |
| 2. Brother | ἀδελφός |
| 3. Man | ἄνθρωπος |
| 4. Clear | δηλός |
| 5. Gift | δῶρον |
| 6. Collect | ἀθροίζω |
| 7. Foreigner | βάρβαρος |
| 8. From there | ἐντεῦθεν |
| 9. Strong | ἰσχυρός |
| 10. Village | κώμη |
| 11. Silence | σιγή |
| 12. Protect | φυλάττω |
| 13. Athenian | Ἀθηναῖος |
| 14. Conspire | ἐπιβουλεύω |
| 15. Soldier | στρατιώτης |
| 16. Grieve | ἀχθομαι |
| 17. Prevent | κωλύω |
| 18. Agree | ὁμολογῶ |
| 19. Die | ἀποθνήσκω |
| 20. Song | ὥδή |

Text of the opening sentence of Plato's APOLOGY

1. Ὁ τι μὲν θμεῖς, ὦ ἄνδρες Ἀθηναῖοι, πεπόνθατε ὑπὸ τῶν ἐμῶν κατηγορῶν, οὐκ οἶδα· ἐγὼ δ' οὖν καὶ αὐτὸς ὑπ' αὐτῶν ὀλίγου ἐμαυτοῦ ἐπελαθόμεν· οὕτω πιθανῶς ἔλεγον· καίτοι ἀληθές γ' ὡς ἔπος εἰπεῖν οὐδὲν εἰρήκασιν.

Rules to determine syllabic quantity *

1. A syllable may be classified long either by nature or by position.
2. A syllable is classified long by nature if it contains a long vowel such as eta, omega, long alpha, long iota, long upsilon, or any diphthong. This syllable is said to be long by the nature of its vowel or diphthong.
3. A syllable is classified long by position if it contains a short vowel, such as epsilon, omikron, short alpha, short iota, short upsilon, which is then followed by at least two successive consonants which may include the double consonants zeta, ksi, and psi. This syllable is said to be long by the position of its vowel in front of two or more consonants.

N.B. a) One or both of the two consonants lengthening a final syllable by position may belong to the next word, e.g. φίλος ποιητῆς or μέγα κτῆμα.

b) Length by position does not change the natural quantity of the vowel. Thus, both λέξω 'I shall say'

* See note on p.20.

and λήξω 'I shall cease' have the first syllable long by position (because of the double consonant ξ), but the first vowel is short in λέξω, long in λήξω.

4. If a syllable does not qualify as long either by nature or by position, it is classified short.

Some exceptions to the general rules on quantity

1. A syllable containing a short vowel which is followed by two consonants can sometimes remain short if the two consonants belong to one of the following combinations (a 'stop' plus a 'liquid'):

βρ, γρ, δρ	(λῆγρός)
θλ, θμ, θν, θρ	(λῆθραῖος)
κλ, κμ, κν, κρ	(νῆκρός)
πλ, πγ, πρ	(πῆπρωμένη)
τλ, τμ, τν, τρ	(πῆτρός)
φλ, φγ, φρ	(δῆφρέω)
χλ, χγ, χρ	(δῆχλέω)

N.B. The symbol $\overset{\sim}{\text{}}$ is placed over a syllable which may be theoretically scanned short or long.

2. A vowel at the end of a word standing before a vowel at the beginning of the next word is said to be in hiatus. Sometimes a long final vowel or a diphthong in hiatus is shortened before the vowel that follows. This form of shortening is called correption. Some examples are:

μοῖ ἔγνεπε (Odyssey 1.1)

πλάγχθη ἔπει (Odyssey 1.2)

For a complete treatment of these and other exceptions, see D.S. Raven, Greek Metre, pp.23-24.

Scansion and reading of the dactylic hexameter

1. A dactyl = one long syllable + two short syllables = — ◡ ◡

2. A spondee = two long syllables = — —

3. A trochee = one long syllable + one short syllable = — ◡

4. A hexameter = a verse consisting of six measures

5. A dactylic hexameter with the maximum number of dactyls = 5 dactyls + 1 spondee or 1 trochee =

(Measures)	1	2	3	4	5	6
	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— —

N.B. Since there was presumably some pause at the end of each verse in a sequence of dactylic hexameters, the last syllable of the verse is in practice counted long even if it theoretically scans short.

6. The full metrical scheme of the dactylic hexameter, including spondee substitution for dactyls, is

(Measures)	1	2	3	4	5	6
	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— —

N.B. Spondee substitution in the fifth measure is relatively rare.

Reading Homer, ODYSSEY I.1-10 (dactylic hexameter)

Stage 1. Rhythm without words (chanted on la la...)

Stage 2. Rhythm with words (chanted)

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολυτρόπον, ὅς μ' ἀλὰ πολλὰ
 πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε·
 πολλῶν δ' ἀνθρώπων φίδε φάστεα καὶ νόον ἔγνω,
 πολλὰ δ' ὄγ' ἐν πόντῳ πάθεν ἄλγε' ἄφ' ὃν κατὰ θυμόν,
 ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἑταίρων. 5
 ἄλλ' οὐδ' ὡς ἑτάρους ἔρρυσάτο, ἱέμενος περ·
 αὐτῶν γὰρ σφέτερόν σιν ἀτασθαλίῃσιν ὄλοντο,
 νῆπιόι, οἳ κατὰ βούς Ἰπέρτονος Ἡελίοιο
 ἦσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἡμᾶρ.
 τῶν ἀμόθεν γε, θεᾶ, θύγατερ Διός, εἶπε καὶ ἡμῖν. 10

Stage 3. Rhythm + words + pitch accents (chanted)

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολυτρόπον, ὅς μ' ἀλὰ πολλὰ
 πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε·
 πολλῶν δ' ἀνθρώπων φίδε φάστεα καὶ νόον ἔγνω,
 πολλὰ δ' ὄγ' ἐν πόντῳ πάθεν ἄλγε' ἄφ' ὃν κατὰ θυμόν,
 ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἑταίρων. 5
 ἄλλ' οὐδ' ὡς ἑτάρους ἔρρυσάτο, ἱέμενος περ·
 αὐτῶν γὰρ σφέτερόν σιν ἀτασθαλίῃσιν ὄλοντο,
 νῆπιόι, οἳ κατὰ βούς Ἰπέρτονος Ἡελίοιο
 ἦσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἡμᾶρ.
 τῶν ἀμόθεν γε, θεᾶ, θύγατερ Διός, εἶπε καὶ ἡμῖν. 10

Stage 4. Rhythm + words + pitch accents (spoken tones)

Stage 5. = Stage 4 + phrasing and interpretation

Scansion and reading of the iambic trimeter

1. An iamb = one short syllable + one long syllable =

∪ —

2. A tribrach = three short syllables = ∪ ∪ ∪

3. An anapest = two short syllables + one long syllable = ∪ ∪ —

4. For spondee and dactyl, see p.14

5. A trimeter = a verse of three measures, each measure consisting of two iambs or their metrical equivalent.

6. The full metrical scheme of the iambic trimeter, including resolutions (substitutions for the iamb), is

(Measures)	1	2	3
	∪ — ∪ —	∪ — ∪ —	∪ — ∪ ∪
	∪ ∪ ∪ ∪ ∪ ∪	∪ ∪ ∪ ∪ ∪ ∪	∪ ∪ ∪
	— ∪ ∪	— ∪ ∪	
	∪ ∪ —		

N.B. Since there was presumably some pause at the end of each verse in a sequence of iambic trimeters, the last syllable of the verse is in practice counted long even if it theoretically scans short. The above metrical scheme is applicable to the iambic trimeters found in Greek tragedy. The scheme for the trimeters of Greek comedy is somewhat different, containing many more resolutions.

Reading Aiskhylos, PROMETHEUS BOUND 1-6 (iambic trimeter)

Stage 1. Rhythm without words (chanted on la la...)

Stage 2. Rhythm with words (chanted)

Χθόνος μὲν ἔς τῆλουρον ἤκομεν πέδον,
 Σκύθην ἔς οἰμόν, ἄβροτόν εἰς ἔρημίαν.
 Ἴφαιστε, σοὶ δὲ χρῆ μέλειν ἐπιστόλας
 ἃς σοὶ πατήρ ἐφείτο, τόνδ᾽ ἐπὶ πύργῳ πέτραις
 ὑψηλοκρήμυσι τὸν λεωργὸν ὀχιάσαι
 ἀδαμάντινων δεσμῶν ἐν ἀρρήκτοις πέδαις.

Stage 3. Rhythm + words + pitch accents (chanted)

Χθόνος μὲν ἔς τῆλουρον ἤκομεν πέδον,
 Σκύθην ἔς οἰμόν, ἄβροτόν εἰς ἔρημίαν.
 Ἴφαιστε, σοὶ δὲ χρῆ μέλειν ἐπιστόλας
 ἃς σοὶ πατήρ ἐφείτο, τόνδ᾽ ἐπὶ πύργῳ πέτραις
 ὑψηλοκρήμυσι τὸν λεωργὸν ὀχιάσαι
 ἀδαμάντινων δεσμῶν ἐν ἀρρήκτοις πέδαις.

Stage 4. Rhythm + words + pitch accents (spoken tones)

Stage 5. = Stage 4 + phrasing and interpretation

N.B. In the above passage, observe the tribrach resolution in the second measure of line 2, and the anapest resolution in the first measure of line 6.

Euripides, HEKABE 98-106 (anapestic dimeter), stage 5

Metrical scheme of the anapestic dimeter:

$\underline{\underline{\cup}} \underline{\underline{\cup}} \underline{\underline{\cup}} \underline{\underline{\cup}} \parallel \underline{\underline{\cup}} \underline{\underline{\cup}} \underline{\underline{\cup}} \underline{\underline{\cup}}$

N.B. Symbol \parallel = diaeresis (word end)

As can be seen, both dactyls and spondees can be substituted for anapests. Normally, however, a sequence of four short syllables is avoided in the anapestic dimeter. A "catalectic" dimeter (a line with its last syllable omitted) is called a paroemiac, an example of which can be seen in line 103 below.

$\overset{\vee}{\text{Ἐ}}\overset{\vee}{\text{κ}}\overset{\bar{}}{\text{ά}}\overset{\bar{}}{\text{β}}\overset{\bar{}}{\text{η}}, \overset{\bar{}}{\text{σ}}\overset{\bar{}}{\text{π}}\overset{\bar{}}{\text{ο}}\overset{\bar{}}{\text{υ}}\overset{\bar{}}{\text{δ}}\overset{\bar{}}{\text{ῆ}} \parallel \overset{\bar{}}{\text{π}}\overset{\bar{}}{\text{ρ}}\overset{\bar{}}{\text{ὸ}}\overset{\bar{}}{\text{ς}} \overset{\vee}{\text{σ}}' \overset{\vee}{\text{ἐ}}\overset{\vee}{\text{λ}}\overset{\bar{}}{\text{ί}}\overset{\bar{}}{\text{α}}\overset{\bar{}}{\text{σ}}\overset{\bar{}}{\text{θ}}\overset{\bar{}}{\text{η}}\overset{\bar{}}{\text{ν}},$
 $\overset{\bar{}}{\text{τ}}\overset{\bar{}}{\text{ὰ}}\overset{\bar{}}{\text{ς}} \overset{\bar{}}{\text{δ}}\overset{\bar{}}{\text{ε}}\overset{\bar{}}{\text{σ}}\overset{\bar{}}{\text{π}}\overset{\bar{}}{\text{ὸ}}\overset{\bar{}}{\text{σ}}\overset{\bar{}}{\text{ῦ}}\overset{\bar{}}{\text{ν}}\overset{\bar{}}{\text{ο}}\overset{\bar{}}{\text{υ}}\overset{\bar{}}{\text{ς}} \parallel \overset{\bar{}}{\text{σ}}\overset{\bar{}}{\text{κ}}\overset{\bar{}}{\text{ῆ}}\overset{\bar{}}{\text{ν}}\overset{\bar{}}{\text{ὰ}}\overset{\bar{}}{\text{ς}} \overset{\bar{}}{\text{π}}\overset{\bar{}}{\text{ρ}}\overset{\bar{}}{\text{ὸ}}\overset{\bar{}}{\text{λ}}\overset{\bar{}}{\text{ι}}\overset{\bar{}}{\text{π}}\overset{\bar{}}{\text{ὸ}}\overset{\bar{}}{\text{σ}}',$
 $\overset{\vee}{\text{ἴ}}\overset{\vee}{\text{ν}}' \overset{\vee}{\text{ἐ}}\overset{\vee}{\text{κ}}\overset{\bar{}}{\text{λ}}\overset{\bar{}}{\text{ῆ}}\overset{\bar{}}{\text{ρ}}\overset{\bar{}}{\text{ῶ}}\overset{\bar{}}{\text{θ}}\overset{\bar{}}{\text{ῆ}}\overset{\bar{}}{\text{ν}} \parallel \overset{\vee}{\text{κ}}\overset{\vee}{\text{α}}\overset{\vee}{\text{ἰ}} \overset{\vee}{\text{π}}\overset{\vee}{\text{ρ}}\overset{\vee}{\text{ὸ}}\overset{\vee}{\text{σ}}\overset{\vee}{\text{ἔ}}\overset{\vee}{\text{τ}}\overset{\vee}{\text{ά}}\overset{\vee}{\text{χ}}\overset{\vee}{\text{θ}}\overset{\vee}{\text{ῆ}}\overset{\vee}{\text{ν}}$ 100
 $\overset{\vee}{\text{δ}}\overset{\vee}{\text{ο}}\overset{\vee}{\text{ῦ}}\overset{\vee}{\text{λ}}\overset{\vee}{\text{ῆ}}, \overset{\vee}{\text{π}}\overset{\vee}{\text{ό}}\overset{\vee}{\text{λ}}\overset{\vee}{\text{ε}}\overset{\vee}{\text{ῶ}}\overset{\vee}{\text{ς}} \parallel \overset{\vee}{\text{ἀ}}\overset{\vee}{\text{π}}\overset{\vee}{\text{ἐ}}\overset{\vee}{\text{λ}}\overset{\vee}{\text{α}}\overset{\vee}{\text{υ}}\overset{\vee}{\text{ν}}\overset{\vee}{\text{ὀ}}\overset{\vee}{\text{μ}}\overset{\vee}{\text{έ}}\overset{\vee}{\text{ν}}\overset{\vee}{\text{ῆ}}$
 $\overset{\vee}{\text{τ}}\overset{\vee}{\text{ῆ}}\overset{\vee}{\text{ς}} \overset{\vee}{\text{Ἰ}}\overset{\vee}{\text{λ}}\overset{\vee}{\text{ί}}\overset{\vee}{\text{α}}\overset{\vee}{\text{δ}}\overset{\vee}{\text{ος}}, \overset{\vee}{\text{λ}}\overset{\vee}{\text{ό}}\overset{\vee}{\text{γ}}\overset{\vee}{\text{χ}}\overset{\vee}{\text{ῆ}}\overset{\vee}{\text{ς}} \overset{\vee}{\text{α}}\overset{\vee}{\text{ι}}\overset{\vee}{\text{χ}}\overset{\vee}{\text{μ}}\overset{\vee}{\text{ῆ}}$
 $\overset{\vee}{\text{δ}}\overset{\vee}{\text{ο}}\overset{\vee}{\text{ρ}}\overset{\vee}{\text{ι}}\overset{\vee}{\text{θ}}\overset{\vee}{\text{ῆ}}\overset{\vee}{\text{ρ}}\overset{\vee}{\text{α}}\overset{\vee}{\text{τ}}\overset{\vee}{\text{ος}} \overset{\vee}{\text{π}}\overset{\vee}{\text{ρ}}\overset{\vee}{\text{ὸ}}\overset{\vee}{\text{ς}} \overset{\vee}{\text{Ἀ}}\overset{\vee}{\text{χ}}\overset{\vee}{\text{α}}\overset{\vee}{\text{ι}}\overset{\vee}{\text{ῶ}}\overset{\vee}{\text{ν}},$
 $\overset{\vee}{\text{ο}}\overset{\vee}{\text{ὔ}}\overset{\vee}{\text{δ}}\overset{\vee}{\text{ἐ}}\overset{\vee}{\text{ν}} \overset{\vee}{\text{π}}\overset{\vee}{\text{α}}\overset{\vee}{\text{θ}}\overset{\vee}{\text{έ}}\overset{\vee}{\text{ων}} \overset{\vee}{\text{ἀ}}\overset{\vee}{\text{π}}\overset{\vee}{\text{ο}}\overset{\vee}{\text{κ}}\overset{\vee}{\text{ο}}\overset{\vee}{\text{υ}}\overset{\vee}{\text{φ}}\overset{\vee}{\text{ί}}\overset{\vee}{\text{ζ}}\overset{\vee}{\text{ο}}\overset{\vee}{\text{υ}}\overset{\vee}{\text{ς}},$
 $\overset{\vee}{\text{ἀ}}\overset{\vee}{\text{λ}}\overset{\vee}{\text{λ}}' \overset{\vee}{\text{ἀ}}\overset{\vee}{\text{γ}}\overset{\vee}{\text{γ}}\overset{\vee}{\text{ε}}\overset{\vee}{\text{λ}}\overset{\vee}{\text{ί}}\overset{\vee}{\text{α}}\overset{\vee}{\text{ς}} \overset{\vee}{\text{β}}\overset{\vee}{\text{ά}}\overset{\vee}{\text{ρ}}\overset{\vee}{\text{ος}} \overset{\vee}{\text{ἀ}}\overset{\vee}{\text{ρ}}\overset{\vee}{\text{α}}\overset{\vee}{\text{μ}}\overset{\vee}{\text{έ}}\overset{\vee}{\text{ν}}\overset{\vee}{\text{η}}$ 105
 $\overset{\vee}{\text{μ}}\overset{\vee}{\text{έ}}\overset{\vee}{\text{γ}}\overset{\vee}{\text{α}}, \overset{\vee}{\text{σ}}\overset{\vee}{\text{ο}}\overset{\vee}{\text{ί}} \overset{\vee}{\text{τ}}\overset{\vee}{\text{ε}}, \overset{\vee}{\text{γ}}\overset{\vee}{\text{ύ}}\overset{\vee}{\text{ν}}\overset{\vee}{\text{α}}\overset{\vee}{\text{ι}}, \overset{\vee}{\text{κ}}\overset{\vee}{\text{ῆ}}\overset{\vee}{\text{ρ}}\overset{\vee}{\text{υ}}\overset{\vee}{\text{ξ}} \overset{\vee}{\text{ἀ}}\overset{\vee}{\text{χ}}\overset{\vee}{\text{έ}}\overset{\vee}{\text{ων}}.$

Sappho 1 (lyric meter: sapphic strophe), stage 5

Metrical scheme of the sapphic strophe:

— ∪ — ∪ — ∪ ∪ — ∪ — ∪ (lines 1,2,3)
 — ∪ ∪ — ∪ (line 4)

ποῑκιλόθρον' ἀθανάτ' Ἀφροδίτα,
 παῖ Δίος δολόπλοκε, λίσσομαί σε,
 μή μ' ἄσαισι μηδ' ὀνίαισι δάμνα,
 πότνια, θυμόν,

ἀλλὰ τυλδ' ἔλθ', αἶ ποτα κατέρωτα 5
 τὰς ἔμας αὔδας αἰοῖσα πήλοι
 ἔκλυες, πάτρος δὲ δόμον λίποισα
 χρύσιον ἤλθες

ἄρμ' ὑπασδεύξαισα· κάλοι δέ σ' ἄγον 10
 ὤκεες στρουθοὶ περὶ γᾶς μελαίνας
 πύκνα δίννεντες πτέρ' ἀπ' ὠράνωϊθε-
 ρος διὰ μέσσω,

αἴψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα,
 μειδιαλοῖσαι' ἀθανάτῳ προσώπῳ
 ἦρε' ὅττι δηῦτε πέπονθα κῶττι 15
 δηῦτε κάλημμι,

κῶττι μοι μάλιστα θέλω γένεσθαι
 μαινόλα θυμῷ· τίνα δηῦτε πείθω
 ἄψ σ' ἄγην ἐς Ἐὼν φιλότατα; τίς σ', ὦ 20
 Ψάφ', ἀδικήεις;

καὶ γὰρ αἶ φεύγει, ταχέως διώξει·
 αἶ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει·
 αἶ δὲ μὴ φίλει, ταχέως φιλήσει
 κωὺκ ἐθέλοισα.

ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λύσον 25
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσαι
 θυμός ἰμέρρει, τέλεσον· σὺ δ' αὔτα
 σύμμαχος ἔσσο.

For those who wish to explore further the linguistic, the literary, and the metrical aspects of the pronunciation of ancient Greek, the following works will be of interest:

- W.S. Allen, Vox Graeca: A Guide to the Pronunciation of Classical Greek, 2 ed., Cambridge Univ. Press
- W.S. Allen, Accent and Rhythm, Cambridge Univ. Press
- E.H. Sturtevant, The Pronunciation of Greek and Latin, 2 ed., reprinted by Ares Publishers
- W.B. Stanford, The Sound of Greek, University of California Press
- D.S. Raven, Greek Metre, Humanities Press
- Rosenmeyer, Ostwald, Halporn, The Meters of Greek and Latin Poetry, Bobbs Merrill

*(Note from p.12) The symbols $\bar{\text{—}}$ and $\check{\text{~}}$, which were previously used to designate vowel length, are here used to designate syllabic quantity, i.e. to indicate whether a syllable is long or short. As we shall see from the rules of syllabic quantity, a short vowel does not necessarily mean a short syllable. Some scholars prefer the designation "heavy" and "light" to that of "long" and "short" when referring to syllabic quantity. Although the use of the words "heavy" and "light" does avoid ambiguity by providing different terminology for vowel length and syllabic quantity, the words "heavy" and "light" nevertheless have for users of American English connotations of stress that could cause confusion in the oral rendition of ancient Greek poetry. And so with considerable regret, the traditional terms of "long" and "short" syllables have been retained for reasons of greater effectiveness in teaching the reading of Greek poetry aloud.